



Prattonia Eighty-Eight

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Past

A Look Back at the Prattonia	4
Illustration, Greg Houston	6

Present

Pratt Today	14
Illustration, Kelly Williams	16
Robert Siegel on Architecture	18
Michael Ross and Carnegie Hall	20
Architecture and Construction	
Management Graduates	22
Powell Benedict,	26
Programmer Analyst	
George Lois, Creative Director	28
Communications Design	32
Graduates	
Bruce Newman talks about Pratt	34
Karen Ernst, Education Director	36
Interior Design and	38
Art Education Graduates	
Tom Clyne	40
Sarah Frederiksen, Fabric Editor	42
Fashion Graduates	44
John and Marie Simmons,	46
Food Editors	
Marco Migliaro,	48
Electrical Engineer	
Engineering Graduates	
Amy Slaton and	
Art in America Magazine	
Bob Giraldi, Film Director	56
Fine Arts and Media Arts	58
Graduates	
Pamela Waters,	60
Industrial Designer	
Industrial Design Graduates	62
Student Government Association	64
Administration	66

Future

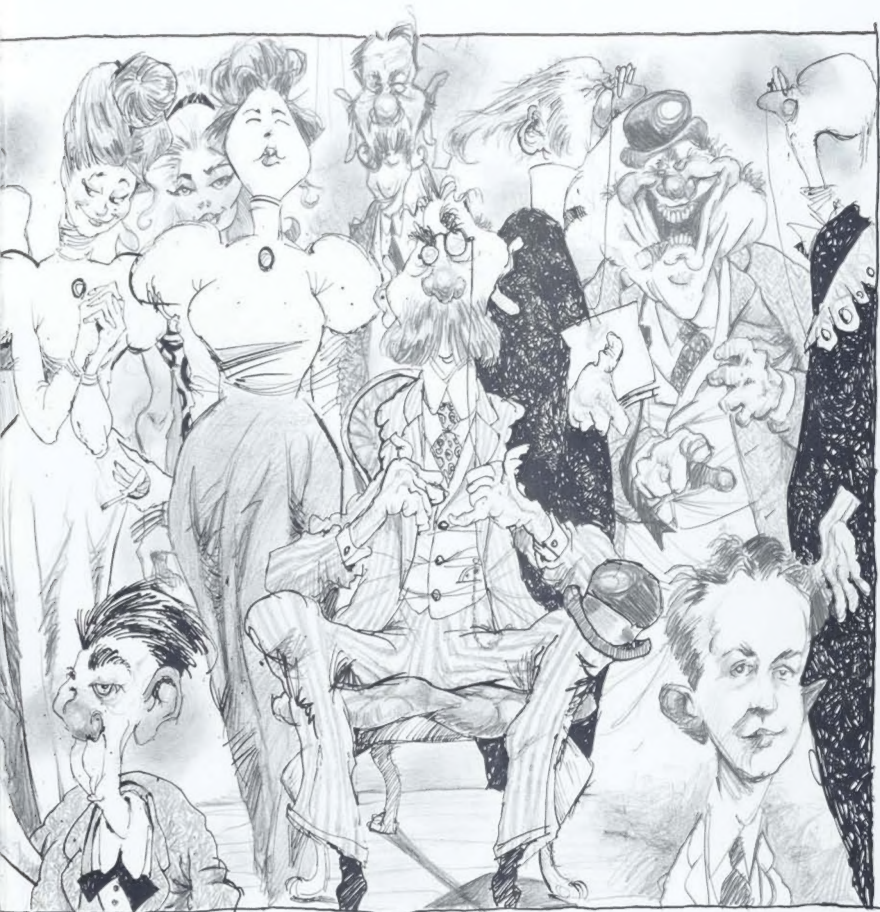
Illustration, Sarah Belcher	70
A Toast to Us	
Credits	76



Past



We turned over all the rocks, looked behind all the filing cabinets, and sifted through tons of photographs to find interesting little tidbits about Pratt and its students. Here's what we found.



1887 Pratt Institute opens its doors to twelve drawing students.

1887 Tuition costs averaged \$2.00 to \$10.00 per term depending on your major and division.

1889 "To encourage the habit of saving, and promote the possession of homes through wise lending," Charles Pratt founds one of the first banks in Brooklyn, The Thrift.



1887

1897

1907



1888 The first free public library in Brooklyn is established.



Pratt Institute Farm Gate
(See Class Long Island, Summer of 1895)

1896 The first planned Children's Reading Room is established in the Pratt Library.

1890 Pratt's School of Library Science is opened, the second of its kind in the United States.

1899 Graduate Isabel Ludia Whitney scandalously stood on scaffolding in 1924 with bared elbows as she was the first American fresco painter.

1891 The death of King Charles I.

1899 The cannon in Library Park was cast in 1720 in Seville. Mounted at Havana's Morro Castle in 1859, the cannon was purchased by Pratt's trustees nearly forty years later and has been on campus ever since. When Dekalb and the ISC buildings were used as dorms, (boys on one side, girls on the other) legend had it that if a virgin walked in front of the cannon it would fire.



Tea in the garden was a daily affair in 1913. On May 14, 1885 the Brooklyn Elevated Railroad opened the second "El" line in Brooklyn and part of its route ran along Grand Avenue, next to Pratt's newly-acquired land. Newspaper ads placed in June, 1888 boasted that Pratt was only "16 minutes from City Hall, N.Y."





1905 North Hall is added to the campus. Early New York City subway token used as "T" cutout of middle.

1941 The first degree in Fashion Design in the United States is granted by Pratt.



1917



1926 One of the first degree programs in Industrial Design is established.
1927 Memorial Hall opens in memory of Mary Richardson Pratt, wife of King Charles I.

1925 Advertising Design Department is established at Pratt.

1927 The Spirit of Saint Louis, designed by Dimitri Haid, makes the first trans-Atlantic flight.

1927



1937



1937 The first Baccalaureate degrees are granted.



'Superman' comic orig-
 inators were Pratt Students.
 1945: The campus con-
 verts its Machinery Build-
 ing into a factory for WWII
 munitions. Pratt offers a
 class in camouflage.



1956: The Thunderbird was
 designed when Daniel
 Boyer, an alumnus, was
 Executive Stylist at Ford
 Motor Company.



1959-60: Architecture
 faculty member is shot by
 student with a bow and
 arrow in dispute over
 grade.



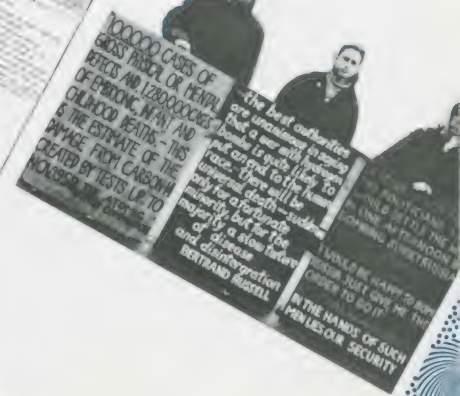
1947

1957

1967



ROTC hits Pratt along with
 the new style, brushcuts.
 1968: Students protest and
 take over registrar's office



1977 Pratt's Power Generating Plant is designated a national historic mechanical engineering landmark by the American Society of Mechanical Engineers



1978-79 Debbie of "Debbie Does Dallas" does Pratt

1987 Pratt celebrates one hundred years of education in the arts



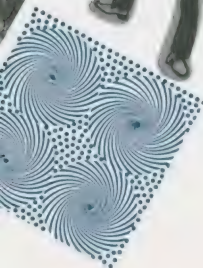
1977

1988



1987 New plans are laid for the Center of Design Excellence, a project that involves joining Pratt Studios and Stueben Hall for more studio space for students and entire culmination of all the arts at Pratt

1988 Robbery of the Bursar at gunpoint, mum's the word





Present



Successful alumni talk about what Pratt was like when they were here, how they are making it today, and give advice to graduating seniors on how to start out in their career.





Robert Siegel Architect

Robert Siegel graduated from the School of Architecture in 1962 with a bachelor's degree and then from Harvard in 1963 with a master's degree. His first job was for Edward, Laraby, Barnes, Incorporated in New York City. He worked there for six years. He is now partners in one of the most successful architectural practices in the world, Gwathmey, Siegel and Associates.



Right from Pratt I went to Harvard and got my master's degree in one year, then went to work for Edward, Laraby, Barnes in the city for six or seven years. With Charles Gwathmey, my friend from high school, who was also an architect, there came an opportunity to break off and form a partnership. We were lucky that our first commissions were great ones—State University campus at Purchase and buildings at Princeton. Since then we've done urban developments in many cities, like the New York City Housing Authority. We've done corporate architecture for IBM, AT&T, and Hyatt International. Also we have done private residences for people like Philip Johnson and Steven Spielberg. We run the Pratt Internship Program and we get young people who come in on one level and return to

school completely recycled. They do better work and are demanding of their professors and their peers. It is uplifting for the school.

As for graduating students of architecture, I think that their first job experience is most important. Maybe even more important than their education.

How has Pratt affected me? Well it was the place to be in the late '50s and early '60s and I believe it still is today. It's a great environment, it exposes you to all fields of the arts and it instills a sense of commitment and determination in everything.



A

Paul Heyer, Dean
 Sidney Shelov, Associate Dean
 Donald Cromley, Chairperson
 Michael Zisser, Chairperson
 Stuart Pertz, Chairperson
 Dennis Bator
 Bill Bedford
 Christine Bevington
 Francoise Bollack
 Dan Bucsesu
 Barbara Carr
 Roberto Castaneda
 Christopher Compton
 Norman Cox
 Daniel Cuoco

R

I

Rex Curry
 Theo David, Chairperson
 Frank Degiovanni
 Samuel Desanto
 Michael Dexter
 Ronald Didanno
 Liviu Dimitriu
 Juan Downey
 Jack Esterson
 Guiliano Fiorenzoli
 Stephen Friedman
 James Gainfort
 Deborah Gans
 Vittorio Giorgini
 Alex Goldfine
 Michael Goodman
 Warren Gran

T

T



U

C

Christopher Guerra
 Tobias Guggenheimer
 Cindy Harden
 Michael Hollander
 Paola Iacucci
 Tian-Fang Jing
 John Johansen
 Constantine Karalis
 William Katavolos
 Nicholas Koutsomitris
 Hareesh Lalvani
 Yaw Shuin Lee
 Emanuel Levy
 Hans Christian Lischewski
 Leonard Lizak

H

E

John Lobell
 Albert Lorenz
 Jim Maeda
 Paul Mankiewicz
 Felix Martorano
 Katherine Mathews
 Robert Mayers
 John McNanie
 Larry Mersel
 Nancy Miao
 Barbara Neski
 Signe Nielsen
 Taeg Nishimoto
 Robert Pelosi
 Anne Perkins
 Richard Pollack
 Benedetto Puccio

C

R

Pascal Quintard-Hofstein
 Susan Reynolds
 Michael Rubenstein
 Stanley Salzman
 Theodore Sherman
 Ronald Shiffman
 William Shopsin
 John Shuttleworth
 Harry Simmons
 Stephen Swaney
 John Szto
 Joel Weinstein
 Christopher Welsh
 Andrew Wright
 Hanford Yang
 Robert Zaccane

E

Michael D. Ross

**V.P. Tishman Construction Corp.
of New York**

**V.P. Tishman Construction
(U.K.) Ltd.**

Michael D. Ross took his Bachelor of Science degree (Honors) in Construction Management/Building Science in 1964. He is currently Executive Vice President of Tishman Construction Corporation's United Kingdom office in London, within the Wimpey Tishman organization, responsible for the integration of American methodology, systems, and resources into the United Kingdom projects. After two years of designing and drafting laboratory furniture and equipment, he joined the architectural firm of Hamby, Kennely, Sloamson, and Smith; five years later he joined Cauldwell-Wingate; in his seven years with Tishman he has worked on various projects ranging from the Tower 49 office building, to the landmarked major restoration of Carnegie Hall.



Before I went to Pratt I attended City College in the Bronx. Pratt had a totally different atmosphere, because when you drove onto the campus you were in your own little enclave, a little community which formed a world of its own. Construction Management was in its infancy then, and everything was on a first name basis, one-to-one. There was the feeling that the professors cared about you; there was a warmth in the school. Pratt was friendly, you enjoyed going there because everyone took time to work with you. The department heads got to know you as individuals, you did not get herded into a big gymnasium at registration time where the only interest was in handing out class cards to the

thousands of people who were registering. There was a lot of communication at Pratt. It was for me a very, very good experience. I still see some of the friends I made in my classes there, and I bump into many of my teachers from Pratt in my professional career.

The only advice that I could give to anyone entering the construction management field now is to tell them what I look for when I hire someone: look good, and handle yourself with confidence. Get out into the field, work on the job sites. Learn how a building goes up, what I call learning the nuts and bolts. I'd give the same advice to architects and engineers, and probably to anyone interested in the building industry.

I'm not quite sure how I'd summarize Pratt Institute, for it's very hard. It was a good experience, which I thoroughly enjoyed. It left me with comfortable, fond memories. The campus was unique, with its blend of architectural styles, and I suppose that architectural uniqueness was symbolic of my experiences there.

Construction Management

Peter Manello, Chairperson

Allan Burton

George Cakiades

Arthur Edwards

Lambert Egbuchulam

Edward Eliason

Peter Federman

James Forster

Dennis Gallagher

Michael Greenberg

Howard Hari

Joseph Horowitz

James Howie

Sergei Kanevsky

Stephen Lamb

Joseph LaRocca

Brent Porter

Robert Schwartz

Bertram Sherman

H. Irving Sigman

Norbert Turkel





Architecture
Paul D'Alto

Vincent Linarelli
Christopher Juchnik

Robert Sanger
John Pelligra

Roland Hilaire

Johnny Bowery
Lester Katz



William Fooney
Sterling B. Plenert

Carl M. Dress
Louise Merola

Albert Peco

Construction Management
Fidel Echanique **Ian Ritchey**

George Sankoh



Architecture

**Kieth Krause
Paul Bellisario
Steven Doherty
Gregory Cammarano
Peter Brooks
Anthony Iovino**





**Rafael A. Collado
Raymond Hidalgo
Horacio Mercado**

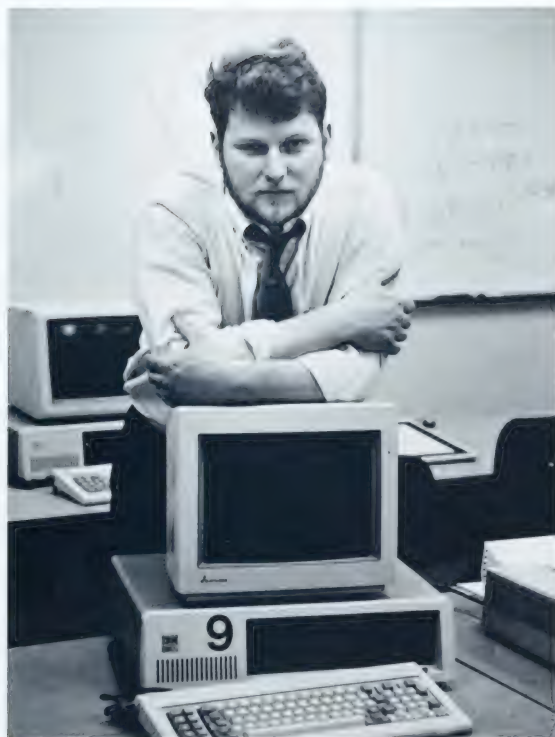


**Philip Consalvo
Diane Tatt
Javier De Juan
Camil Malouf
Carl Cohen
Rob Fiertek
Edward Calma
Lucile Dietrich
Andre Alvarez
Gregory Somjen**



**Rebecca Faro
Peter Mugavero
Christine Mithopoulos
Walter Bobadilla
Jeffrey Williams
Juan Hernandez**





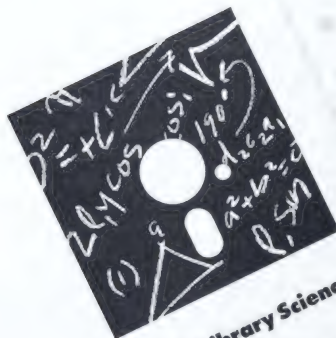
Powell Benedict **Programmer Analyst**

Powell Benedict was graduated in October 1984 with a Bachelor of Science degree in Computer Science. Four days after he finished his course work at Pratt he began graduate studies in artificial intelligence at the University of Illinois—Champaign-Urbana, where he took his master's degree. He is now with Grumman Data Systems, a subsidiary of Grumman Aerospace, doing research and publishing in automation, expert systems, and learning systems. He intends to begin doctoral work in the fall of 1988 at either Stony Brook or New York University.

My career began at Pratt; my mother, Nan Benedict, taught here for many years, and I knew everyone here. I transferred from Hamilton College and, because of my background Herb Lesser, the Chairperson of Computer Science, allowed me to do a lot of special projects and more advanced work. I was able to get into his office and talk to him (other students were able to do the same thing) as I would not have been able to do at Illinois, which has about 36,000 students. As a result I accomplished much more at Pratt which had much higher standards. Herb would allow us to do independent study, but whereas other students were required to answer only six out of ten final examination questions, we were required to answer all ten. I now get the chance to thank Pratt for this every day because Herb, who left Pratt while I was at Illinois, is now my boss here at Grumman.

As for advising computer science students who are graduating this year, I usually don't have much advice for anybody, but I'd say that you should study hard. You don't have time to go back. In some of my earlier courses I didn't work as hard as I should have, and I now regret it. Also, if you're interested in research and in being able to explore areas that interest you, don't stop with the bachelor's degree. The undergraduate degree is okay if you only want to earn a salary and take orders from someone else, but if you want to explore areas that interest you, I'd advise that you pay attention and get a graduate degree.

To summarize Pratt Institute is hard. When I think about it, I get kind of sentimental, because I had a real good time there. I liked the school and I liked the people who worked there.



School of Computer, Information, and Library Sciences

David Bellin Linda Bryant S. Michael Ira Weinstock Robert Karlow Harvey Coopersmith Bridgett Mosley Jeremy Sym

Greg Pond, Chairperson

Anne Kelly

Valerie Barr

Dean Malinconico

Nasser Sharify

David Bellin

Seoud Motta

Amy Spaulding

Linda Bryant

S. Michael

Vinette Penn Thomas

Harvey Coopersmith

Bridgett Mosley

Ira Weinstock

Robert Karlowich

Jeremy Shapiro

Synthia Zanger



George Lois Creative Director

My definitive advice was in the speech I gave at the 1982 commencement. Among other things, I believe that you have to be true to your own talent, to develop it, to push it to its limits. You have to believe in yourself and the work you do. If you're talented, you can make it. Every job is an icon, the most important job in the world. Put in the hours; you have to be competitive to do great work, and energy begets energy. You have to burn out every day. Go your own way, don't take any shit. Produce the best you can and remember that this drive has to continue every second of your life. Make manly or womanly decisions, not cowardly ones. To sum it all up, Pratt was part of the stream I was on, and it shot me forward.

Pratt was a godsend to me. It

George Lois received an honorary Doctor of Fine Arts degree from Pratt in 1982. He attended Pratt in 1949-50 and left to take a job with the great designer, Reba Sochis. After serving in the army in Korea, he worked for William Golden at CBS-TV and then for the graphic pioneer Herbert Lubalin. He went on to Doyle, Dane, Bernbach in the late fifties and, in 1960, started PKL, his own firm. He is currently Chairman of the Board and Creative Director of Lois Pitty Gershon and Pan, a New York advertising agency. In 1972 he started the Art Directors' Hall of Fame, to which he himself was elected a few years later.

changed my life. The Foundation year was okay, but in the second year I met a really great teacher, Herschel Levi. Oh, wow! He blew my mind. He made me really understand, mainly by loosening my leash. Pratt did everything for me, changed my life for the best, and pointed the direction for my whole life. (On the first day of school, I saw this fantastic woman, sidled up to her, and had a buddy take a picture of us. She is my wife of thirty-seven years, and I have a picture taken a half hour after meeting her.) Every day was important to me because it brought the chance for something to happen, for something to affect my whole life, something to put me in the right direction. Shit, man, life's wonderful, have fun with it. Be terrific. Be on the side of the angels. Pratt gave me life.







Graphic Design
Janet Boye
Jordan Marcus
Jocelyn Koning
Liz Driesbach
Guy Piccolino
Ingu Liu
Helen Robinson
Andrew L. Webb
Maria Lee
Aranguren
Jim Morgan
David Gillis
Michael Yoder
Paul Gezik
Thom Reeves
Julia Miscock
Michael
Kyun Eising
Gung Chuan
Gung Chuan
Gung Chuan

A. David Hamed
Kevin O'Farrell Brown
Eric Stevens
Kaitlin L. Shiver
Gundar Kaitman
Terri Gaines
Lynn Gorst
Beth Gorst
Dante Musica
Amy Klevitch
Cheryl Singleberry
Lisa Aiello
Mark Morrissey
Karen DeGrasso
Seann Carter
Heidi Broeking
Amy Marleking
John Mastello
Danielle Davies
David Weinstock
Lymari Morendi
edjov usenaw
Gung Chuan
Gung Chuan
Gung Chuan



Illustration

Michele D. Nunn

Ron Genereus

Beth Siegl

Stephen Moros

Pam Ivers

Vincent Berger

Ted Papoulas

Sarah Belcher

Greg Houston

David Burton

Gary Kaleda

Kelly Williams

Eric Sheets

Angela Macari

Colleen Sargent

Richard Kelly

Rachel Brayboy

June Branch

Leslie Bock



Illustration
Todd Gerlander
Eliot Soto
Jose A. Gonzalez
Yvette Watson
Andre Malok
Ken Wilson
Stephanie Vannicola
Brian Knight
Christopher "Smitty" Smith
Michele Rantiere
Beth Pokietko
Arabella Van De Wiele
Jessica Newmark
Ana Maria Toller
Roger Mitchem
Denise Sigler
John (Doctor) Sabrau
Wayne Arthur Murray
Pratt Manhattan



Bruce Newman

Interior Designer

Bruce Newman took his Bachelor Fine Arts degree in Interior Design at Pratt in 1953. At the age of fifteen he began working at the Newel Art Galleries, Incorporated. The Galleries, at 425 East Fifty-third Street, just off Sutton Place, were described by *Playbill* as "a six-story wonderland of . . . authentic, expensive . . . antiques." Since 1975 Mr. Newman has been President of the Galleries, which were founded over fifty years ago by his late father, Meyer Newman.



I devote time to organizations and institutions I care about and am on the Board of Trustees of Pratt Institute; the Board of Directors of the American Society of Interior Designers; the Board of Directors of the New York City Center; and, am Co-Chairman of Crystal Ball. Additionally, I am an associate of Mount Sinai Medical Center and a member of the Art Deco Society. I have written a great deal and have had articles published in such periodicals as *Architectural Digest*, *House and Garden*, *Art in Auction*, *Art and Antiques*, *Avenue Magazine*, *Leaders Magazine*, *I.D.*, *Connaisseur*, *The New York Times*, and *The New York Post*. My book, *Fantasy Furniture*, will be published in 1989. I have done guest lectures at a great many colleges, museums, and other organizations, among them Pratt and

Sotheby's. For a number of years I have been a prime-time host on the Public Broadcast System's Auction. My education at Pratt was just incredible, particularly because the curriculum in the Interior Design Department is so very comprehensive. When I went out into the world after graduation and people heard that I had been educated at Pratt they showed a respect that makes me very proud of my alma mater. My advice to the graduating seniors is to make a list of the top interior designers in New York City and to ask each of them to hire you for nothing. That offer will impress them and the experience that you gain will be invaluable. Pratt Institute is well received in the field. It is an important name. It provides an important education.

Interior Design



Ronald Wagner

Harley Jones

Isaac Kerlow

Markus Early

Stephen Klein

Philip Farrell

Sтивен Smith

Gustav Rorhs, Chairperson John Pile

Douglas Bryant James Morgan



Karen Ernst
Education Director

Karen Ernst graduated with a Bachelor of Fine Arts degree in Art Education in October 1984. She opened an ad agency which was very successful, and then helped run an art gallery on Greene Street. For the past two and one half years she has been Education Director of Project Studios One. At P.S. 1 she started an education program that has seen attendance grow from about 2,000 to 8,000. The program, which serves all age groups, from youngsters to senior citizens, encourages the public to interact in an intimate way with contemporary art.

Pratt had a big effect on me. The immediate neighborhood, being in New York City, and working with people who are right in the field, with first-hand experience, were very important to me. Pratt is an incredibly serious school, perhaps too much so sometimes, but I learned how hard I could work, especially in the foundation year. I learned to push myself to what I thought was the limit, and discovered there's even more energy beyond that. I felt the push and the momentum. I was able to take courses in a lot of elective areas, courses

which have been important to my career. Furthermore, I had terrific teachers, especially Amy Snider, the Chairperson of Art Education, who is the reason that I went into the field in the first place. Gerry Contreras also influenced me greatly; he's a real inspiration. In fact, the Pratt teachers all are really motivated; there are a lot of terrific teachers.

Your ideas about art and your appreciation of it grows (although not in Art History, which is disappointing, considering all of the resources of New York City). All in all, I'd say that at Pratt I learned how to learn.

My advice to anyone graduating now is to share the process of yourself as an artist. Share what you go through. Teaching is like doing art work, and I try to get people to explore through a process which I share with them. That's something else I learned from Amy Snider and from her sister, Jenny, who is also a terrific teacher.

It's very hard to describe Pratt in a word or a phrase, but I'd say that, most importantly, it's a place where you can learn to make your life in art, a place where your life becomes art. Pratt is where it all started for me.



Art Education

Amy Brook Snider, Chairperson
Barbara Danish
Michael Desiano
Nancy Ross
Rebecca White
Inez Walms
Theodora Skipitares



Interior Design
Daron Builta
Marina Meyeres
Adrianne Cartelli
Lucinda Eng
Terry Lastichen





Art Education
Rachel Hessing
Lori Grossman
Brigitte Bastian
Chris Gutter



Thomas Clyne
Manager: Capital Programs

Thomas Clyne entered Pratt Institute in September 1975, pursuing a degree in chemistry. He graduated with a specialization in Analytical Chemistry in 1979. In addition to his solid academic performance Tom was probably the best all-around basketball player to compete at Pratt Institute. He was an outstanding shooter and playmaker, earning all-conference first team honors twice, and led the most successful Pratt basketball teams of recent decades. In 1980 he sparked a Pratt team that compiled a 20-7 record, won the Knickerbocker Conference Championship and played in the ECAC Division III post-season tournament. In his senior year Tommy scored the thousandth point of his varsity career at Madison Square Garden and led a talented team that compiled a remarkable 19-8 record competing in Division II, earning a place in the ECAC Division II playoffs.



After graduation Tom was hired by the Port Authority of New York and New Jersey as a chemist in their materials laboratory. In 1981 he was promoted to supervisor of the Chemistry and Environmental Laboratory. One and one-half years later he was again promoted to an executive position in the Environmental Design and Assessment Section, with responsibility for assessing sites for all new Port Authority projects. A further promotion to the energy policy analysis group required him to evaluate petroleum and petrochemical imports and exports along with related issues such as potential tariffs and political and economic trends. The decline in world oil prices led to the dissolution of the group and to Tom's current position in Capital Programs, where he utilizes project management software to develop estimated schedules and cost information for Port Authority Capital Programs and performance measures for management. Tom emphasized that while his current

position at the Port Authority is not directly related to Chemistry, the knowledge and analytical reasoning skills he had acquired in his studies were an excellent preparation for his current responsibilities. When questioned about how Pratt had benefitted him, he responded: "My education as a chemistry major at Pratt gave me all the skills needed to be competitive and competent in the work force. No Pratt chemistry graduates need fear what they might face on their jobs. We were given the training needed to develop the skills to handle any contingency. I especially appreciated the efforts of the Chemistry, Physics, and Math faculty and their willingness to put up with the disruptions due to away games during basketball season. At Pratt I established lifelong friendships with student and faculty that are irreplaceable. Reflecting on my college years, I would not change any aspect of them—academic, athletic, or personal."

Gerson Sparer
Raphael Stern
Milorad Stirevic, M.D.
Susan Suchman
Dr. Carole Sivovich
Marion Slaane
Patrick Smith
Carole Rosenthal
Glennville Rowlands
Philip Reddman

Helen Tucker
Hector Vila
Rhoda Waller
Carol Wenz
Sal Westrich
Jerry Siegel
Edward Nyankanzu
Suzanne McCannell
Naomi Rand
S. Brines

Nina Kurtis
Richard Leigh
Thomas Matrullo
James McCorkle
Jack Minkoff
Michael Moore
Norman Oakes
John Orto
Rosemary Palms
David Parker

Marilyn Colley
Margery Cornwell
Ellen Conley
Steven Daloff
Dr. Anatole Dulgoff
Marie Eckhard
Elliot Feingold
Shelly Juran
Barrie Karp
Gail Kriegel

Roman Vishniac
John Santore
George Schmidt, Jr.
Oscar Stratford
Carl Graycraft, Chairperson
Dr. Abraham Finkelstein
Douglas Robbins, Chairperson
Paul Friedman
F. William Chickering
Richard Perry

Ruth Bergman
Dr. Morton Bernstein
Jacob Abadi
Jane Augustine
Dr. Emily Balsam
Elizabeth Williams
Frederick Brown
Dr. Morton Charlan
Coleen Bulzoni
Felix Buttar
Irving Perlman

Paul Fajgiel
Nicholas Gierog
Daniel Friedman
Irachak Haskins
Susan Haskins
S. Housman
Kathleen Hopkins
Estelle Horowitz
Jill Ann Immerman
Edward Johnson
Franklin Jones

Sara Frederiksen

Fabric Editor

Sara Frederiksen graduated from Pratt in 1972 with a Bachelor of Fine Arts Degree in Fashion. During her first couple of years out of school she worked in the Abraham and Straus Executive Training Squad. Later, she traveled and spent a year in Paris. She is presently the Fabric Editor of Vogue/Butterick Patterns, Incorporated in New York City.

Immediately after I graduated in 1972 I went to Boston, where I designed shoes for Keiser Rath. Then I went to Portugal, where I lived for a year designing shoes and, incidentally, living through a revolution. Back from Portugal, I started out in sales at Bergdorf Goodman's (staying there for three years) but moved on to Allied Stores, where I was a Fashion Coordinator. After Allied, I went to Vogue, where I covered the



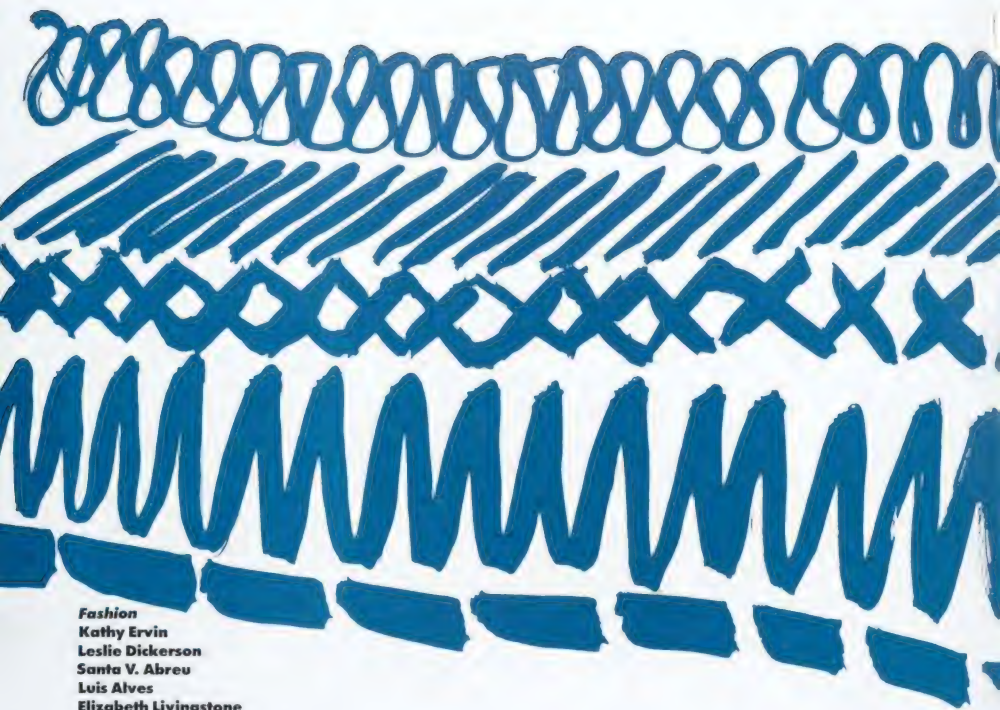
fabric market, both foreign and domestic. I travelled to Paris to cover the French Fabric Fair. I was at Vogue for five years; I loved it there, but I knew that I was always going to be an assistant editor. As a result, I moved to Vogue/Butterick, where I am now Fabric Editor. I chose to attend Pratt because it is in New York and near Manhattan, the center of the fashion industry. Most of my teachers were professionals who worked day-to-day on Seventh Avenue. The contacts I made at Pratt, the instructors who were in touch with the industry, and the guest speakers from the field helped my education. If I had it to do all over again, I still would have gone to Pratt.

Graduating seniors should realize how different it is to go from being a student into the workplace. There are many people in the fashion business and industry who never went to school, so a Pratt graduate has that advantage over them. Also, there is no substitute for hard work. You have to do a lot of menial work, put in a lot of late evenings, and sometimes even have to work seven days a week. But, looking back, I would not have changed a thing.



Fashion and Fashion Merchandising

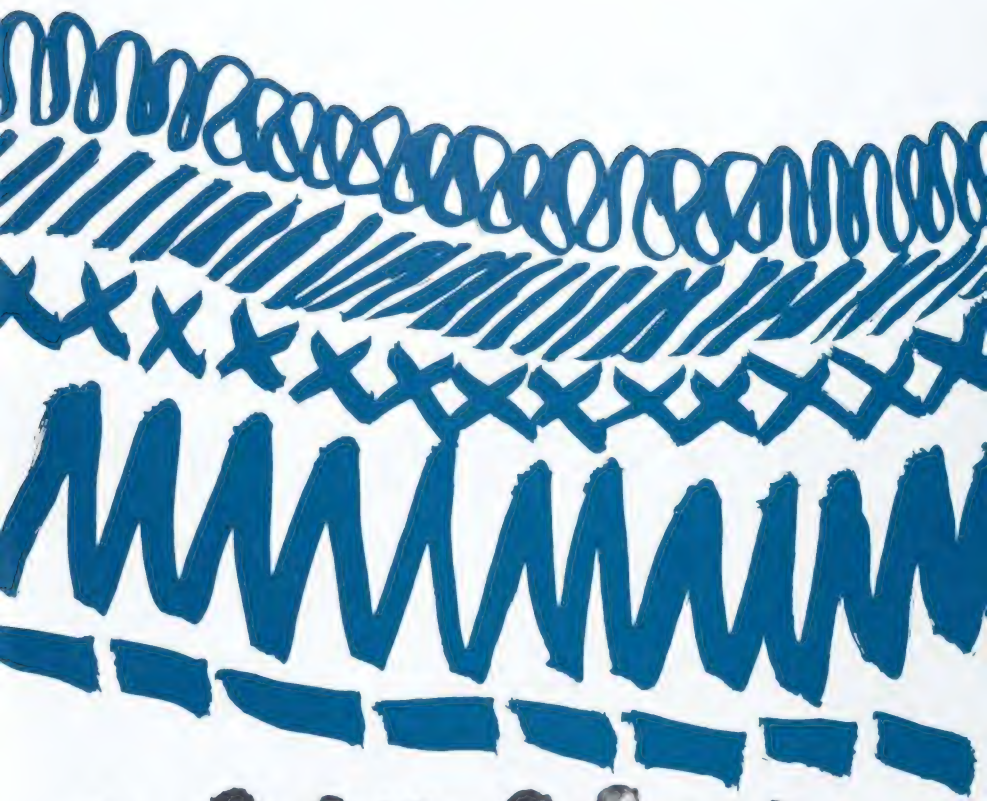




Fashion

**Kathy Ervin
Leslie Dickerson
Santa V. Abreu
Luis Alves
Elizabeth Livingstone
Katie Rounds
Marleen Brown
Hermine R. Evelyn
Barbara Clarke
Marcelle Alleyne**





Cassandra Ranieri
Angela Amiri
Katerina Olabarrieta
Mary-Esther Marshall II
Nancy Beck
Jeanne Machold
Susan Amicucci
Robert Dynak
Michelle Thuernagel

John & Marie Simmons
Freelance Food Editors



John and Marie Simmons graduated from Pratt in 1966 with Bachelor of Science degrees in Food Science and Management. She worked as an editor for *Woman's Day* magazine, for a few years as a pastry chef at *Gage and Tollner*, and then in the food service at the Brooklyn Academy of Music. Now a free-lance food editor, she contributes food stories regularly to magazines and travels a lot, making her own hours and picking and choosing among the requests for her services as a food editor. She has taught many classes in food and culture/food and literature at New York University.

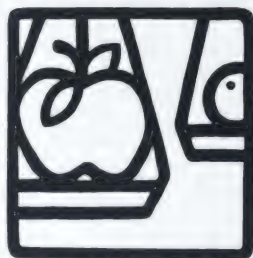


I didn't know what I could get out of Pratt. It was artsy, full of people with exciting interests and with a great sense of individuality. In the sixties, you weren't sure of yourself, and I discovered a lot was going on, a real discovery for someone who felt very much like a country girl lost in the city. Pratt was a creative atmosphere, and it gave back to me what I brought it. There was a very good dean, then, and a lot of terrific personalities, and very good classes. (In fact, I chose Pratt because it offered a course in food photography.) If I had my life to live over again, I'd probably study liberal arts, because that was one of the things I missed at Pratt. There should have been a better meshing of professional and liberal arts courses. John says that the best thing that he got out of Pratt was its name, which opened the right doors for him because of its good reputation in all of the fields in which it offers degrees.

My advice to students in general, not just to Dietetics and Nutrition majors, is not to narrow their horizons. It's important to earn a living, of course, but it's also important to find something you love doing. Don't settle for something just because it allows you to earn a living. I've learned that I need to love what I'm doing, and I believe that it's very important to leave your options open and find a niche for yourself. Don't worry about material things. All in all, Pratt is a mixed bag, that's what makes it appealing. It's eclectic. You don't have to fit into a particular mold. The atmosphere is non-traditional, and I found that very attractive and important. Both John and I had a good time there.

Nutrition and Dietetics

John Orta, Chairperson





Marco Migliaro Electrical Engineer

Marco Migliaro graduated from Pratt's first Co-op class in 1969 with a Bachelor of Engineering degree in Electrical Engineering. He was immediately hired by American Electric Power, and he continued to work there for the next nine years. Since 1981 Michael Migliaro has been the Manager of Special Projects and Standards for Ebasco, Incorporated. This year he will be inducted into the Institute of Electric and Electronic Engineering (IEEE), becoming one of the youngest members ever to be inducted into that society. His areas of specialization within electrical engineering are batteries and rotating machinery.



In addition to Ebasco, I have worked for American Electric Power, a company that is a world leader in any form of power engineering that you could think of. Later, I worked for Diblis and Hill, serving as the lead engineer of their multi-billion dollar gas turbine unit in Saudi Arabia. Additionally, I have contributed chapters to three books: The Handbook of Power Calculation, Basic Electronics, and The Handbook of Electrical Machinery. I have published fifteen articles in leading engineering journals and other publications, and have been awarded the IEEE Standards Medallion and the Distinguished Service Award of the society. Since taking my degree from Pratt I have been a member of the IEEE and, I am proud to say, I will be inducted as a fellow later this year in recognition of my contributions to the application and standardization of batteries in utilities and power systems.

My advice to graduating seniors in engineering is not to be content with their bachelor's degree. It is important that they should go on learning throughout their careers, and the best way to do that is through professional organizations like the IEEE.

In my opinion, Pratt encouraged a healthy competitive drive in its students. It is true you had to push yourself in your studies and in the Co-op Program, but Pratt made sure you had a good grounding in all of the fields that are involved in engineering. This proves to be a real help to you later on in arriving at your career decisions.



Engineering

Milada Alberts, Chairperson
Robert Ratay, Chairperson
John Rie, Chairperson
Haroun Mahrous, Chairperson
Eugene Schultz, Chairperson
John Alvarez, Technician
Hamed Ahmad
Zaki Ahmad
Yaqub Amani
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Diakouris Gerakoulis
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Mohammad Karamouz
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Belka Kraimeche
Herman Krinsky
Ramasamy Krishnan
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F. Papamichael
Daniel Raichel
John Razukas
Elliot Rothkopf
Charles Rubenstein
Avniadav Siev
Terrence Thompson
Joseph Yellozzi
Victor Urbach
M. Yusef

Engineering

top:

**Kwok W. Chow
Kim Ping Cheung
Yip Wai Kok
George Brathwaite
Eric Myerwald
Rosetta Falcone Golin
Carlos G. Lopez
Carlos Rojas**

bottom:

**Eric Prono,
Nick De Pascale
Tomas Petrocelli
Arsenios Arsenakos
Peter Tzortzatos
Angel Rodriguez
Victor Kokodis
Frank Giaco**



top:
Constantine Panopoulos
Konstatinos Georgiadis
Sofia Georgiadis
Paul Edison
Esme Maldonado
William Trang

bottom:
Kerne Desrosiers
Sevigne Castor
Ernesto Etienne
Francois Mathieu
Ken Gaixier
Suvajit Basu
Vitaliy Koutorovich
Andrew Franklin Baxt





Engineering top: Librado Anglero, Ton Hy That, Thuy V. Tran, Victor Leong, Chai Xuong Ong, Chuen Fong Lee, Heng Li Wu, **bottom:** J. Frederick Clarke, Dirk Braxton, Erik L. Feldman, Michael A. Joseph, II, Charles Oviawe, Walter Holle, Sandra Conenna



top : Kim Jaemin, Howard Ling, Esme Maldonado, Robert Esperto, Omaling De La Rosa,
bottom : David Pon, Michael Petagna, Jose Aviles, Lisandro Murphy, Jr., Stanley K.
Chiu, Adil Sayed Suliman, Francisco Carbrera, Michael Di Rende



Amy Slaton Associate Managing Editor

Amy Slaton was a graduate student in Pratt's Fine Arts Department from 1978 to 1980. Her first step into the workplace was with a Pratt internship as a secretary. From there she moved into an editor position for the Annual Guide to Galleries, Museums and Artists. Since then she has been working for Art in America Magazine as an Associate Managing Editor.



I was a painter and a printmaker at Pratt, and my first job was at a publishing company. One day a week I did an internship and moved up from a secretarial position to where I am now as Associate Managing Editor. Good critical training came from my professors. I learned from artists. That was very appealing to

me, I love to paint still, but I took a different avenue with my writing and editing skills.

Pratt was always an incredibly creative place. I remember the four-story tall Izod shirt made from plastic that was strung up from Ryerson Hall to South Hall. Once there was this guy who locked himself in a cage with a chicken, a dog and a goat, and lived there for a week—I don't think you find that kind of stuff at normal schools.

My advice to graduates is to take advantage of their education, use it, continue it, it's an invaluable resource. Don't be afraid to exploit your teachers—they're your first contacts for networking. Another good move is the internship program. With that first step in the door I was able to prove myself and it worked.

One of the great things about Pratt is that your teachers are people who are established in the New York art scene, they're great resources. Pratt, for me, was very creative, geared toward professionals, and a great way to start out.



Fine Arts

Mel Alexenberg, Chairperson; Gerald Hayes, Assistant Chairperson; Jody Hendrickson, Technician
Salvatore Prevete, Technician; Tom Tampa, Technician; Victor Schmidt, Technician; Rudolf Baranik,
Ernst Benkert, Al Blaustein, Richard Bove, Howard Buchwald, Richard Budelis, Anne Carlson,
Frank Foust, Linda Francis, Maxwell Gimblett, Douglas Hilson, Phoebe Helman, Gerald Herdman,
Richard Pugliese, Tamara Puliafito, Judith Reiss, Corinne Robins, Clare Romano, Anthony Saris,
Lucio Isolani, Michael Knigin, Salvatore Montano, John Poi, Werner Pfeiffer, Michael Ponce
DeLeon, Linda Schrank, Joseph Smith, Jack Sonnenberg, Jeffrey Stone, Vasileos Toulis, David Weinrib

Bob Giraldi

Film Director

Bob Giraldi took his Bachelor of Fine Arts degree in Advertising Design at Pratt in 1960. He spent the next nine years at Young and Rubicam, moved to Della Femina, Travisano and Partners; and then, with Elbert Budin, formed Ampersand. In 1973 Bob Giraldi Productions was founded with his partner Phil Suarez. After fourteen years, he is generally regarded as America's leading commercial director, as well as its leading music film director. In addition to his enviable accomplishments as a director, in December 1984, with Phil Suarez, he opened Positano, a Manhattan restaurant which won two stars from *The New York Times*.



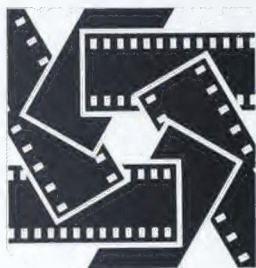
Pratt changed my life. I went there as a rough-edged, not very sophisticated kid from New Jersey, on an athletic scholarship, with no sense of taste. I always enjoyed commercial art, messages, the combination of headlines and visuals. I wasn't especially interested in the fine arts, and I got to learn that there is no stigma to commercial art. I was on my own ship, a rocking and rolling ship, and Pratt allowed me to have my own special fortress. I like to be in at the beginning of new ideas, to be in on the ground floor, and to move on to new ideas. That's why I moved into Broadway commercials, for instance; no one had done them before. That's why I went into the world of music films by directing Michael Jackson's "Beat It," which went on to win every top music film award in the business. That's why I directed the video for the "Hands Across America" campaign, to bring attention to and help the plight of

America's hungry and homeless. Pratt Institute was, to me, about living, growing, and relationships, and it taught me to follow my own instincts.

Advice? I can't give advice to people who aren't mature enough to take it. How old are you? Twenty? You haven't lived enough. You're going to have to experience life, to experience birth and death and relationships. Follow your own instincts. "There will always be another time," which is one of the lines that I remember from one of Bob Dylan's (if you know who he is) songs, is something that you can only learn with maturity. If you do quality, you can do quantity, but it never works the other way. Summaries? I'm not given to one-word summaries, but let me think. Pratt, as I said before, was about living and growing and relationships. It was my own special fortress.

Media Arts

Donald Pitkoff, Chairperson
Patrick Augustine, Technician
Bobby Knight, Technician
George Knobloch, Technician
Cosmo Prete, Technician
Sandy Rosenberg, Technician
Mara Alper
Julio Ballerini
Tim Burns
Jaimie Cunningham
Howard Danelowitz
Juan Downey
Robert Fiala
Arthur Freed
Vicki Gholson
David Horton
Stu Jacobson
Lee Kaminski
Paul Killian
Bobby Knight
Joseph Lawton
Judy Linn
Robert Kozma
Ann Mandelbaum
Paul McDonough
Arthur Paldino
Philip Perkis
Nina Prantis
Daniel Scheuer
Judy Siegel
John Snyder
Norman Sukkar
Sarah Van Ouwerkerk
David Vestal





Media top: Adam deFelice, Daniel Farkas, John Motondo, Libby Osborn, Ray Amara, **middle:** Rebecca Connisa, Madeline Rosapo, **bottom:** Gregory S. Cleghorne, Deborah Turi, Kenneth Nelson, Rob Bindler, Gottardo Digiacopo, Leslie Sloan



Fine Arts top: Jo Keefe, Jes Jones, Paul Sullivan, Jose Luis Sanchez Rull, Ferid Agi, **middle:** Shiela Manion-Artz, Elisa David, John H. Parker, Eileen Hughes, Stuart Warner, **bottom:** Linda Zamonski, Bob Murphy, Sara Inguanti, Eric Engelhardt, Anna Dorata, Drew Felker, Tim Armour, Michael Daube, Benny Odum, Jose Vargas



Pamela Waters

Industrial Designer



Pamela Waters graduated in 1963 with a bachelor's degree in Industrial Design. She was hired by General Motors right after school, where she worked on auto interiors. Last year she headed a ten man industrial design firm called Pamela Waters Studio and today she is a freelance designer in New York City.

After working for General Motors I decided I didn't have gasoline in my veins and moved to Ford Nurell Design, where I got involved in packaging and graphics. For ten years I worked for designers in the city and then took off for a year. After that year I began getting freelance work on my own. I built up a small business of designers and then was able to break off on my own, where my graphic work has come into play. Now I do mostly open spaces, plazas, lobbies, and large graphic illustrations. I even taught foundation classes at Pratt for three years.

Pratt was an absolute haven for my development of creativity and discipline. It opened my eyes to everything. I knew how to see but Pratt taught me how to look.

My advice to graduates is not to worry about 'the business.' It's tough out there, but your training from Pratt prepares you.

Pratt's reputation was influential in getting a job after graduation. I had such a good background in design that I could move from one job to another. Pratt takes extraordinary and mediocre talent and gives it a chance to show off. If you can be great, you will.



Industrial Design

Giles Aureli, Chairperson

Leonard Bacich

Florence Bezruczyk

Frederick Blumlein

Tarik Currimbhoy

Charles Davis

Lucia De Respinis

William Fogler

Bruce Glaser

Sonya Halerkorn

Licio Isalani

Rowena Reed Kostellow

Diana Long Nicholson

Yasuhiro Okuda

Gordan Perry

John Pile

Stan Wysoki

George Bennett, Technician

Anthony Morra, Technician

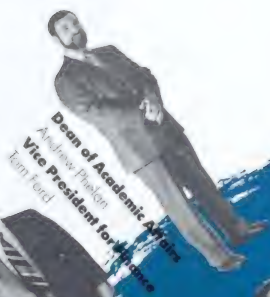


Roger Westerman, Songpech Suriyakul, Daniel Torres, Nina Napolitano, Michael Quanci, Sheila Furey, Dave Evason,
Lisa Yoshie Chambers, Jack Mandel, Tim Wihtemberg, Paolo Roth, Peter Solomon, Alfonso Albafar, Jerry Lim,
Kathleen Fortin, Deborah Zwecher, Wendy Feldstein, Brian Cullen, Nina Smith, Robert Ferrareni, Jay Grater,
Industrial Design



SGA Father Perry, Danielle Davies, Amy Mariconda, Peter Iannarelli, Abdallah Adhami, Angel Lutz





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Future



What will Pratt be like in the next one hundred years to come? Many changes are taking place today for Pratt's tomorrow. A new amphitheater is being added to the center court of Main Building. The Center for Design Excellence is being planned for a greater culmination of the arts. The new dormitory, Pantos, will undoubtedly bring changes for the future. But what is Pratt, really? It is the students who are graduating today that will continue to shape Pratt's reputation of tomorrow. It is the faculty that have supported us.



Coming from our cushy births, we didn't realize just how dreary Pratt's appearance was to an out-of-towner until our friends visited us. Yet the first day of our freshman year, a gray rainy afternoon, we all seemed excited to be there. The change of being in New York City intoxicated us. We were back in high school again when it came to meeting people freshman year. There were the standard hip hangouts—the PI Shop, the Alibi, anyone's keg party, and the best places to occasionally be seen—Mike's Coffee Shop, the Metropolitan. Unlike high school though there was a risky feel to meeting people. We were all away from home now, there was no one to answer to but ourselves.

Sophomore year was our chance to abuse the privilege of being in college, when actually going to class became secondary in our schedules. Surely our grades slipped, but we had to live dangerously to actually be able to taste the good life and the bad.

Junior year most of us got jobs. Pratt's influence allowed us to be nurtured by working professionals. We were working, the energy was high, and everyone seemed to be feeling good. The parties have never surpassed those of our junior year it seems. But of course the fun was replaced by stress, our senior year was next. The nagging realization that in a year's time we had to get a real job with a real salary kept most of us from sleeping well at night. That, combined with the new push for quality in our work made senior year the most worrisome. When we saw just how much hard work is involved in making a living, we discovered a hidden respect for our parents and teachers. We stopped living off them and joined their club. There was a new freshman class who complained about how dreary Pratt was, and god, did they look young. That was weird because we sure didn't feel old.

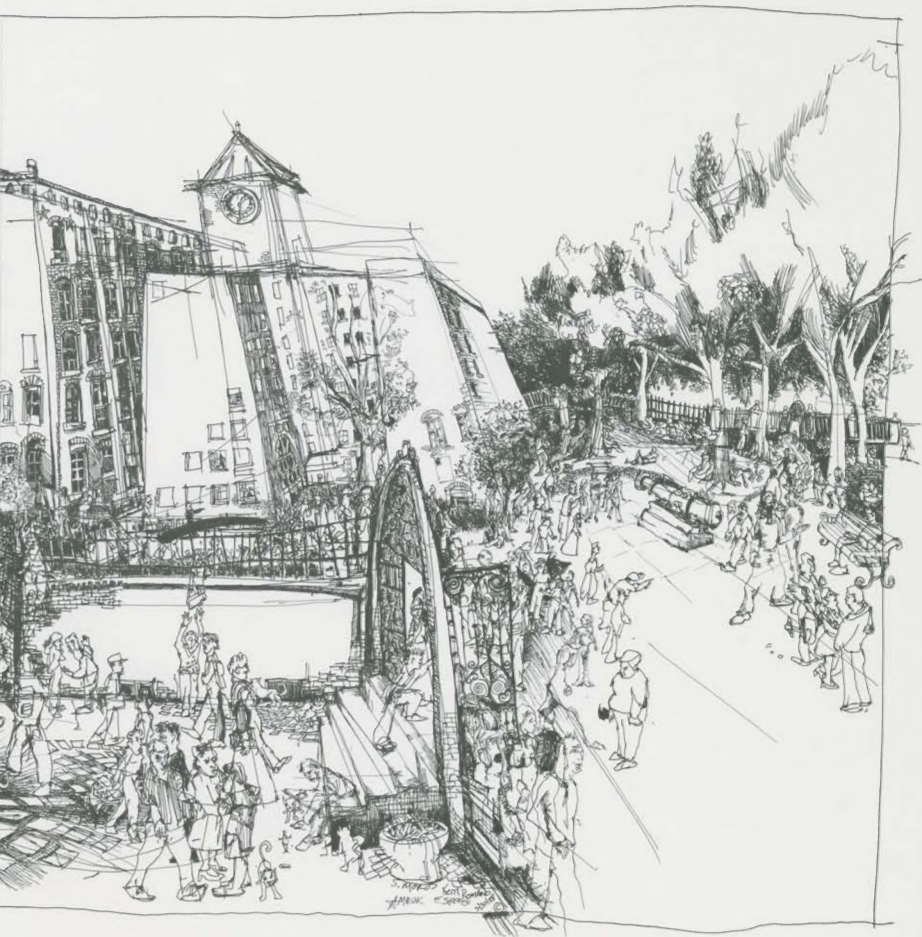
After graduation, those of us who didn't like the city and moved back home will probably boast about going to Pratt ("one of the best art schools in the nation"). And those of us who loved it and stayed, didn't consider Pratt dreary at all as we left. We just thought it was part of the neighborhood.

Michael Lawrence



**For all that you have given us,
Pratt, here's a toast to the next
one hundred.**





Prattonia Eighty-Eight

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This book is set in Futura Extra Black
and Futura Light by Ace Typographers.
Thanks for all your help Vince! Also,
thanks to Ray Sementini at S.D. Scott
Printers.

